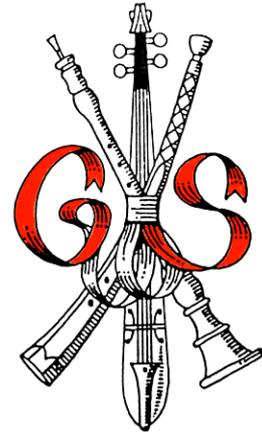


The Galpin Society

For the Study of Musical Instruments



Newsletter 50

February 2018



**Queen Victoria's Erard piano (1856)
In the Royal Collection**

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THE GALPIN SOCIETY

Registered Charity no. 306012

President: Jeremy Montagu jeremy.montagu@music.ox.ac.uk

Vice-Presidents: Margaret Birley, Charles Mould, Arnold Myers, Graham Wells
The Master of the Worshipful Company of Musicians

THE COMMITTEE

Chairman: Graham Wells, 24 Gloucester Road, Teddington, Middlesex, TW11 0NU
grahamwhwells@aol.com

Administrator: Maggie Kilbey, 37 Townsend Drive, St Albans, Herts, AL3 5RF
administrator@galpinsociety.org

Editor & Vice-Chairman: Lance Whitehead, 3 Hazelbank Terrace, Edinburgh, EH11 1SL
editor@galpinsociety.org

Journal Editor and Advertisement Manager:
Michael Fleming, 13 Upland Park Road, Oxford, OX2 7RU
journal@galpinsociety.org

Reviews Editor (UK): Mimi Waitzman, Horniman Museum, London Road, Forest Hill, London,
SE23 3PQ MWaitzman@horniman.ac.uk

Reviews Editor (USA): Bradley Strauchen-Scherer, Dept of Musical Instruments, Metropolitan
Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, USA
Bradley.Strauchen-Scherer@metmuseum.org

Newsletter Editor: Andy Lamb, The Bate Collection, Faculty of Music, St Aldate's, Oxford,
OX1 1DB andrew.lamb@music.ox.ac.uk

Archivist: Diana Wells, 24 Gloucester Road, Teddington, Middlesex, TW11 0NU
dianaswells@aol.com

Other committee members: Marie Kent, Douglas MacMillan, Gabriele Rossi Rognoni, Owen Woods,
Opinions expressed by authors in the newsletter are not specifically endorsed by The Galpin Society.

Website: www.galpinsociety.org



<https://www.facebook.com/Galpinsociety/>

We are pleased to welcome the following new members into The Galpin Society:

Neil Bracken, SWORDS, Ireland

Susan Caldeira, LONDON

Marcos Kaiser Mori, SÃO PAULO, Brazil

Terry Mann, CASTLE CAMPS

Michel Marpert, WEINGARTEN, Germany

Ulrich Morgenstern, VIENNA, Austria

Peter Munro, DEVIZES

Colin Robinson, DEESIDE

Kenneth Slowik, WASHINGTON, U S A

EDITORIAL

There are two events to celebrate in this issue. By far the most special one is that on 27 December last year our illustrious President achieved his 90th birthday. I have no doubt that the entire Galpin Society membership would want to send Jeremy their very best wishes (if slightly belated) particularly as he is showing no signs of slowing down despite achieving such a momentous age. I am pretty sure he is already deeply engrossed in producing his next book and yet more articles. As you might imagine Jeremy has had an eventful life. I would recommend members to read his online autobiography *Random Memories*: <http://www.jeremymontagu.co.uk/Random%20Memories.pdf>

The second event, if you can call it that, is that this issue of the Galpin Society Newsletter is, as you may have noticed on the first page, our 50th. The first issue appeared in October 2001. It was of course preceded by the Bulletin, a rather more modest production in A5 format printed on orange paper and edited through most of its existence by our then Secretary Pauline Holden. I still much regret that financial constraints obliged the Society to turn to producing the Newsletter online. I hope I am wrong, but I cannot avoid having that sneaking feeling that people are more likely to read what we have now come to know as a 'hard copy' from cover to cover. It is too easy to be tempted to scroll past an article that does not immediately catch one's attention. I hope that does not apply to the rest of this editorial!

Over the years the Society has made visits to almost all the major collections of musical instruments in Europe. There are still some that have escaped our visitations, one of which is, perhaps rather surprisingly, the collection of instruments in the National Museum of Ireland in Dublin. Only a few of the instruments in their Collection are actually on view, the remainder being in store, but members who have been on other overseas trips will know that rummaging around in a museum's store room is probably the most exciting way of viewing. Beyond visiting this Collection it will hopefully be possible to include visits to private collections in the Dublin area.

However before starting down the road of organising a visit to Dublin it would be necessary to establish how many members might be interested. The last trip I started to organise, to Barcelona, attracted little interest and this was prior to the troubles in that city. If, in principle, you would be interested in an organological visit to Dublin, probably lasting at least two or three days in late 2018 or sometime in 2019, then could I ask you to let me know. If I get a worthwhile response I will start the planning process. Please contact me on grahamwhwells@aol.com.

Graham Wells
Chairman

The Galpin Society AGM Saturday 28 July 2018

The Annual General Meeting of the Galpin Society will be held on Saturday 28 July at 2.30 p.m. at the Royal Academy of Music, London. There will be plenty of opportunity to view the instruments in the Academy's collection. Details to follow in the May Newsletter.

Call for information – 'Music Collector'

Can anyone give any information on the occupation of 'music collector'? In researching the musical presence in St Marylebone I have come across six people giving this as their occupation between the years of 1851 and 1891. Five of them are aged between 16 and 30, while one is 52. They are all male, and all live in respectable lower middle-class areas, three at various addresses in Eastcastle Street.

Any details will be most gratefully received by Clifford Bevan at cliffordbevan@gmail.com

The Genius of Grinling Gibbons: From Journeyman to King's Carver

14 April – 14 September 2018

Fairfax House, York, is delighted to announce the recent purchase of Grinling Gibbons' 'King David Panel' (c.1670) – the earliest known surviving work by Gibbons. Saved from international export and potential obscurity in a private collection, this magnificent work now forms part of the permanent collection at Fairfax House thanks to generous grants from the Heritage Lottery Fund, The Art Fund, V&A Purchase Fund, Henry Moore Foundation and The Drapers' Company as well as donations from other organisations and monies raised through a highly successful public fundraising campaign. The 'King David Panel' was made by Gibbons during his time as a journeyman in York and represents not only his first commission after moving to Britain from the Netherlands, but also a pivotal early indication of his outstanding talent. Moreover, the panel signals a relationship with York and Yorkshire which Gibbons was to maintain throughout his remarkably successful career.



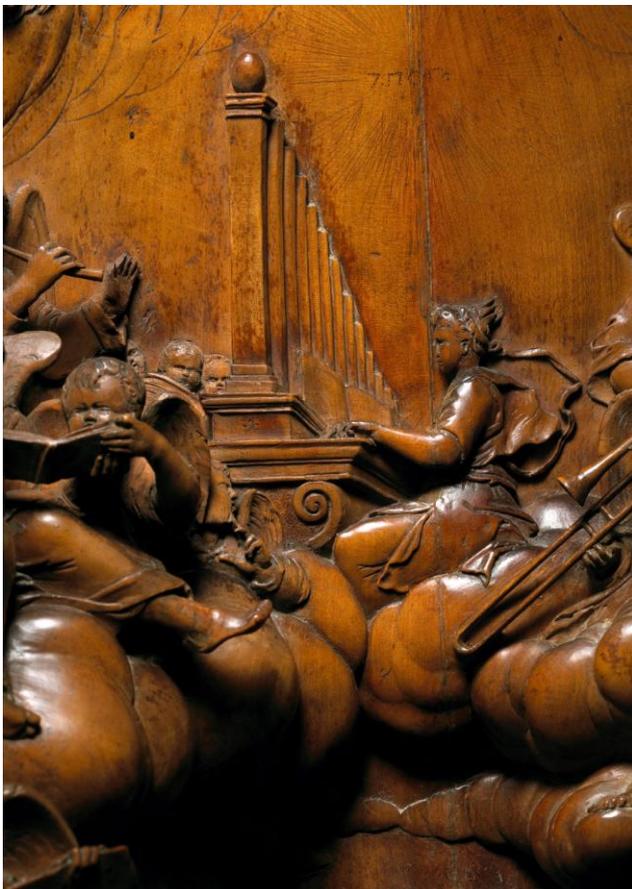
**Grinling Gibbons,
'King David
Panel', c.1670**

To celebrate the ‘coming home’ of this exquisite piece of craftsmanship and shine a spotlight on Gibbons’ extraordinary skill, Fairfax House will be mounting a major new exhibition in 2018 entitled *The Genius of Grinling Gibbons: From Journeyman to King’s Carver*. The exhibition builds upon Fairfax House’s reputation for innovative, informative and inspiring exhibitions which focus on the rich history of eighteenth-century urban life and will be the first exhibition to focus on Gibbons in twenty years, the last curated by David Esterly for the V&A in 1998. Indeed, although Gibbons’ name stands preeminent amongst British craftsman and artists, he has received relatively limited focused analysis by comparison. This, in part, reflects the integral nature of his craft, which is dispersed throughout the country and can therefore often be inaccessible for exhibition. However, it also reflects the ways in which his output transcends traditional classifications, being a combination of the fine and applied arts, with Gibbons himself being at once, artist, sculptor, and craftsman.



Fairfax House, with its own remarkable collection of early English furniture and dedicated focus on urban life in the long eighteenth century, offers the perfect location to bring, in Horace Walpole’s words, this ‘original genius’ and ‘citizen of nature’ back to the fore. Drawing on the new research already undertaken for the ‘King David Panel’, *The Genius of Grinling Gibbons* aims to offer a thoroughgoing assessment of Gibbons’ time in York, examining his early training and experiences. The exhibition will shed light on Gibbons’ work as a journeyman in the city, his sponsorship by leading York craftsman John Etty, as well as the networks he established – which he was to maintain throughout his career and which later were to result in a number of highly fruitful and lucrative commissions. In exploring Gibbons’ early years in the UK the exhibition will, more broadly, also highlight York’s role as a creative hub which trained a generation of craftsman of outstanding talent.

While closely examining Gibbons' first experiments with his media, the exhibition will also offer fresh insights into the artist's significant later contributions to historic houses such as Badminton and Petworth, churches such as St Paul's Cathedral, and Royal Palaces such as Windsor Castle and Hampton Court. Indeed, by displaying his later creations alongside the 'King David Panel' the exhibition aims to give a unique insight into Gibbons' stylistic and thematic influences, his patronal networks, as well as the synergy which existed between Gibbons' art and own personal interests, such as his enthusiasm for music. Indeed, a key aspect of the exhibition will be to closely examine Gibbons' 'King David Panel' and the musical ensemble represented. As such the exhibition will cover important new ground and in the process offer invaluable new insights into a craftsman who was to become one of the country's most renowned and influential artists.



To celebrate and explore the 'King David Panel' in greater depth we plan to create a display of the period musical instruments represented in the panel. This is both to point to Gibbons' exquisite skill at rendering musical instruments on a small scale as well as the outstanding craftsmanship of the musical instrument makers themselves. Key to this display will be a cornett and sackbut which are prominently played by angels in Gibbons' panel. The exhibition will run from 14 April to 14 September 2018, and we have timed the opening of the exhibition to coincide with Grinling Gibbons' 370th birthday and to mark the 350th year anniversary of his arrival in York.

<http://www.fairfaxhouse.co.uk>

Hannah Phillip, Fairfax House

Your Expertise is Required

Residing in Northamptonshire archives is a 17th-century English single-leaf document of organological interest. Its shelfmark is Finch-Hatton MS 2133. Both sides are shown in the accompanying illustration.

At the last Galpin Society/AMIS conference in Edinburgh I gave a short paper about it. Some of the questions and feedback were useful, so it would be wise to solicit further input before publishing my analysis.

After describing the document, this analysis will concentrate on its date, author, and purpose, then discuss the significance of some inclusions and omissions. The draft of this is already thousands of words long but could be improved by further observations or comment from experts in divers areas.

I therefore present below a transcription of the document, with the following request (I hope this is also going to AMIS members – there is no need to respond twice!). If you have any observations about the content that may (a) illuminate the date, authorship or function of this document and (b) may not be obvious or evident to someone with different areas of special interest, please email them to me at: m.fleming@hud.ac.uk

The document consists of approximately 400 words. They are all musical terms, many concerning instruments. The document's layout is of significance for interpretation, but here the content is presented in the groupings I used for the conference. The group names are only indicative, and fairly arbitrary, but the terms are spelt here as written in the document.

Any new contributions to my analysis will, of course, be acknowledged. Meanwhile, I thank you for your attention to this matter.

Michael Fleming

FINCH-HATTON MS 2133

gut-strung bowed and plucked instruments: Violl / Violin / Croud / Kit / A Hungarian / or mute Violin / Leero Viol / Rebeck / Welsh Harpe / Theorboe / Lute / Arch-Lute / Angelique / Mandore / Kittar [altered from Gittar or Cittar] / Trumpet marin

metal-strung instruments: Virginallls / Harpsicon / Bandore / Orpharion / citarn / Polyphon / A Jewes trump / A Psalterion / A claricall

wind instruments: A Horne / A Rigall / Organ / Flute / fife / Shawm / Houboy / Recorder / Flagelet / Pipe / A Bagpipe / A Cornet / A Mute Cornet / A Sackbut / A Serpentine / Trumpet / A Whistle

voice: Voice

percussion instruments: Drum / The Bells / Castagnets / A Timbrell / A Tabor / A Cymball

viols: Base violle / Tenor / Trebble / Pardeseu / Double base / A Chest of violls / A Sett of violls

woods, ornament, glue, performance, lutes: Deale / Aire / Cedar / Cypress / Inlayd / Carved / Glue / To sing / To play / Base lute / Trebble Lute / Meane Lute

notes: Gam ut / A re / B mi / C fa ut / D Sol re / E la mi / F fa ut / G Sol re ut / A la mi re / B fa B mi / C Sol fa ut / D la Sol re / E la mi / C Sol . fa / D La Sol / E la / f fa ut in Alt / G Sol re ut in Alt / [?] &c / Double Gam ut / Double f . fa ut &c

notation or composing: Mood / Rest / Notes / Cliffe / tyme / Tone / Turn / Consort / parts / Composing or / Setting / A Corrd / Scores

parts of instruments: Stops in an Organ / Stop the frets / Frets / Fingar bord / Bridge / Sound [post] / Belly / Barrs / Back / Pins / Keys / neck / Cords / Discords / Trile peece / Sound parts / Strings / ~~Bellows~~ / Pipes / Jacks / Tongues / Musicke / Flats / Sharpes

music: Treble [altered from Tribble] / Com[m]on Mode / unison / third / fift / ~~Eig~~ sixt / Eight / tenth / thirteenth / perfect Cords / Imperfect Cords / A second / fourth / seaventh / ninth / are discords

organs: Stops in an / organ / Diapason (open; stopt) / Flute / Recorder / voice Humain / Corneyamus / Bellowes / Rope / Pulley [was Bulley] / Pedall / To blow / A double Organ / A Chamber (organ) / A Church (organ)

musical forms: Chamber Musick / Church Musick / Madrigalls / Mottets / Aires / Consort / Broken Consort / Catches / Canons / Voluntary / Fancy / Pavan / Allmain / Galliard / Coranto / Saraband / Gavatt / Contrey dances / Brawles / Aires / Paseacaglia / A Musk / A Humour / Ciacona / A plain Song or / An in Nomine / Descant / Devision / A Groun[n]d / Counterpoint / Anthems / Chorus / Verse / Simphonie

writing music, types of wire, performers, voices or parts: To accompany / At first sight / The Gam ut . . / ut, re, mi, fa, Sol, la / Rule / space / Barrs / wire (gold; white; yellow) / Cantus (side) / Decanus (side) / Choristers / Singing Man / Organist / Quire / Base or high base / Conntertenor or / Altus / Tenor or high base / Meane (high; low) / Trebble

note lengths: A large / A long / A briefe / A Semibriefe / A Minim / Crochet / Quaver / Semiquaver / demi quaver / double demi quaver

physically writing or performing music: Trillo / To prick / A Song / A lesson / A prelude or / sett voluntary / To play upon / To touch

parts of bowed and keyboard instruments, decoration, materials: A bow / The Haire / The Nut / The Rosin / Soundbord / The Rose / The Scrole / The head or / Antick / Ruld paper / The Lid / The Haspes / The Frame / The rest / Knife or Penner / crowes quilts / Gilding / Painting / Ebony / Ivory

The Founders of the Galpin Society: more from the archives

In the February 2017 issue of the Newsletter an article on the inaugural meeting of the Galpin Society in May 1947 was published, based on the first news Bulletin. This significant event had followed a series of eight meetings of the Founders' Committee, the first of which took place on Sunday 27th October 1946, organised by a group of those who believed that it was time to establish a society to further the subject of organology and to commemorate the pioneering work of Canon Francis Galpin who had died in 1945.

At this meeting it was “unanimously agreed that a society called the Galpin Society shall be formed forthwith. Geoffrey Rendall announced receipt of a communication from the Executors of the late Canon F.W. Galpin authorising use of the name and wishing success to the venture.” The following Officers of the Founders' Committee were elected by the meeting:

Chairman: Philip Bate

Hon. Secretary: Eric Halfpenny

Hon. Treasurer: Hugh Gough (but almost immediately passed on due to pressure of work to Lyndesay Langwill)

Auditor: Lyndesay Langwill

Editorial Board: Edgar Hunt, Geoffrey Rendall, Anthony Baines

It was also “proposed that the annual Membership Subscription shall be £1.1.0 (*one guinea i.e. 1 pound, 1 shilling*), proposed by the Chairman, seconded G. Rendall.” The founder members agreed to pay £2.2.0 (*two guineas*) in the first instance to provide “working funds in the early stages”.

Professor J. A. (Jack) Westrup was nominated to be President and the Hon. Secretary was instructed to write to him offering him the position. He was also to draft a circular advertising the formation of the Society, to be ready by the next meeting. A copy of this is in the archives showing the rest of the list of founders: Robert Donington, E. Marshall Johnson, R. Morley-Pegge and Maurice Vincent.

At the 2nd Founders' Committee meeting the proposal to appoint Adam Carse and Walter Blandford as Vice-Presidents was unanimously agreed, but the President's suggestion of Carl Dolmetsch was not adopted; however, a counter-proposal that Mrs Arnold Dolmetsch be approached, proposed by the Chairman, seconded by Edgar Hunt, was agreed upon as it “was felt to be a fitting gesture from a society bearing the name of a great English pioneer, that it should in the first place honour the older Dolmetsch generation”. The

proposal to keep to this number of Vice-Presidents was agreed. The leaflet produced to advertise the formation of the Society lists the following Vice-Presidents: Mrs Arnold Dolmetsch, Miss Rosamond Harding, Walter Blandford, Adam Carse and Christopher Galpin.

The 3rd meeting addressed several significant issues, first the periodicals to be approached for publicity of the new society: *Musical Times*, *Musical Opinion*, *Monthly Musical Record*, *Music and Letters*, *Music Review*, *Musical Quarterly* (USA), *Music and Education*; second, for national newspaper coverage, *The Daily Telegraph*, *The Times*, *The Manchester Guardian*, *Birmingham Daily Post*, *The Scotsman*; also the *Universities Quarterly*. It was at this meeting that the name of Eric Marshall Johnson was proposed as a co-opted Founder Member “in view of his long association with Canon Galpin and work on old instruments”. They also addressed the important matter of the planned Galpin Society Journal by drawing up a set of seven Rules for Publication of Papers.

At the 4th meeting the secretary reported that the proposed circular was not yet set up and that the block of the Neuchel Sackbut had yet to be made as hoped. They agreed to go ahead with the circular immediately, without the “logo”, in order to be able to contact prospective members as soon as possible. The first draft of the Rules was discussed at length, the amendments to be incorporated for approval at the next meeting. The Editorial Board was renamed the Editorial Executive and two more members were added, Robert Donington and Hugh Gough. The final matter was the possible dispersal of the Bull Collection by Mrs Penny Bull: the Secretary felt that this fell within the scope of the Society and a concerted effort by the Founders’ Committee might prevent its dispersal.

At the 5th meeting the Founders decided to take legal advice on whether the Society should be a Limited Liability Company, asking a GS member Edward Eliot for his advice. Brigadier Galpin had written a letter suggesting making an annual donation to the parish church of Hatfield Broadoak where Canon Galpin had been Vicar for many years; the Committee felt that such a commitment was not appropriate and suggested asking members to donate for a specific purpose such as a plaque or a musical event. They also discussed preparations for producing the Journal, or a Bulletin in the interim, and also preparations for the inaugural meeting at a possible venue such as the Benton Fletcher School at the Trinity College of Music under Dr Greenhouse Allt.

At the 6th meeting it was decided to postpone further discussion of a Limited Liability Company, which might incur fees of £50, for 6 months. Edgar Hunt was thanked for having donated the prospectuses he had had printed. The Editorial Executive were authorised to hold separate meetings on format, types, estimates and printers for the Journal, and report to the Committee in due course. A sub-committee was suggested to plan the inaugural meeting, a concert and an impromptu exhibition of instruments. R. Thurston Dart was co-opted to the music sub-committee. During the afternoon a visit was paid to the Bull Collection to discuss what they might recommend to Mrs Bull; it was agreed that some items were worthy of transfer to some public collection.

At the 7th meeting it was agreed to accept Hugh Gough’s offer to lend and tune a harpsichord at 18th century pitch for the concert at the Inaugural Meeting at a cost of £4. Arrangements for the proposed exhibition of instruments were also discussed, particularly responsibility for selecting them and supervision. It was agreed to ask for the loan of some items from the Adam Carse collection; these were currently being offered to the Horniman Museum and the Galpin Society was being asked to help with supervising the transfer. The proposed rules would be circulated with the invitation to the Meeting, non-members to be invited as well as existing members. A stenographer could be employed to record the presidential address.

The 8th and final Founders Committee meeting took place on Sunday 11th May preceding the Inaugural Meeting on Saturday 17th May 1947. Some amendments were agreed to the proposed Rules in the light of comments received from Mr Champion (*probably C.M. Champion of Sevenoaks, Kent, see 1947 list*). Comments on the finances received from Mr Lloyd would be considered later when setting up the bank account for the Society (*probably Ll.S. Lloyd, of Edgbaston, Birmingham*). The design of the invitation cards was agreed and the list drawn up for the guidance of the Secretary to send them out.

To be continued!

Diana Wells

Back numbers of *GSJ* for sale

One of our UK members has run of *GSJs* which she would like to dispose of. These are journals 27-70, lacking only no. 35, buyer collects.

Please email me in the first instance if you would like to make an offer for them, and I will pass on your details to her.

Maggie Kilbey
administrator@galpinsociety.org

Music in the Royal Collection



Burkat Shudi harpsichord (1740) in Kew Palace

The Royal Collection have recently completed a project on musical instruments that will be of interest to GS members. Throughout the centuries, many members of the royal family have had very personal relationships with music. Often, they were not satisfied to be mere patrons of leading composers and musicians of the day, but were keen musicians themselves. An online exhibition has been produced with four short films about key historic instruments in the collection, which can be found here:

<https://www.royalcollection.org.uk/collection/themes/trails/music-in-the-royal-collection>

Visitors to the online trail may click on a chapter to explore what musical instruments, paintings, drawings, sculptures, furniture, and archival material in the Royal Collection can tell us about music and the monarchy.

Lucy Andia, Royal Collections Trust